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868 The skill and perfection with which he opens out the palms for the covering of the maloca, with the help of the oar, or how he makes his plaitings, the way of tying and transporting a bundle of palms, merit admiration. His ability with regard to these practical necessities of life is very remarkable. And it becomes more admirable if we consider that the training is very quick, without true schools, and he soon finds himself skilled, for example, in the varied and beautiful work of nets and baskets.
797 They also learn with relative speed the trades of the civilized,
868 such as mason, blacksmith, carpenter, tailor, in the Salesian
177 Schools, although, perhaps due to the force of the environment, circumstances, and their inconstancy, they do not often reach perfection in their trade. Some continue as artisans of these trades in the missionary establishments. Others, returning from the schools to their homes, have an opportunity to use what they learned, handling, for instance, the saw, the hammer, and even the chisel. They are also the machinists of the launches that go up their immense rivers; just as they are capable of executing more delicate work, such as the observations and handling of meteorological instruments (5).

> 5. Wallace already observed a century ago (perhaps with some exaggeration to emphasize the idea) that, while a European countryman would take six months to learn how to handle a sextant, one of our Indians learns it in minutes. Koch Grünberg (Zwei Jahre) also made a similar observation.

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502 They are the irreplaceable "practitioners" of the navigation of those dangerous rivers, because they have an amazing topographic memory of the hidden rocks and sandbanks, bound up with an impressive calm during the dangers presented by the storms and the cachoeiras.

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502 Perhaps, at first glance, the small range of the Indian's intelligence would impress us, even in the practical field and in the most obvious and simple things. We will verify, for instance, the mistakes they make in navigation, the fact of not knowing how to foresee and, later, how to avoid or to remedy an accident. Perhaps, to present concrete cases, in order to get the water out of a boat, they will not remove a plank that makes the operation difficult; if a riverside tree impedes navigation, they cut it so badly that the passage remains even more difficult, etc. This impression of intellectual obtuseness, nevertheless, will be lessened if we realize that he performs the work with disprejudice and disinterest.

/141/ 3) Fantasy or imagination.

154 A faculty highly developed in the native is the imagination. One easily understands why he is like that, since he lacks the control of a more highly developed and educated intelligence, having, on the contrary, a spirit animated by incoherent and even absurd childish legends and beliefs, and living in an environment of majestic and almost crushing solitude. Many of their conversations in the long hours, idle during the day and dull at night, deal with legends, apparitions, and spells. For this reason they always have their imaginations stimulated. Only in this way is it to be explained how they can see in some strange rocks similarities with plants, tools, etc., similarities that, even when warned, we could not perceive. It is enough to mention a rock of the cachoeira de Uaracapá, almost at the mouth of the river Papuri, presented as "a banana tree" and in which we only see one of those common rocks that rise out of the water.

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Their incoherent conversations, their incomplete narrations, denounce someone who supplies his own fantasy and leaves room for the fantasy of the listeners. Sometimes when we want fast and practical information (for example, about a road, a cachoeira, a distance), we ask a native interpreter to ask another. They will talk 10 or 15 minutes between themselves, and at the end of that time our interpreter will say that

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• 152 The Indian is always shy before the civilized, especially if the latter raises his voice. Faced with dangerous jobs, such as cutting timber in the forest, crossing cachoeiras, he shows himself daringly brave. He remains undaunted during storms. His coolness in the face of certain dangers, for instance, that of a shipwreck, will cause envy in any Englishman. In other jobs, on the contrary, he appears extremely afraid. He is afraid not only of the onças /jaguars/, which have already taken many victims among them, but even of being hurt when he must /150/ deal with oxen or pigs. The burst of a bomb or a shot terrifies him. At the news of the approach of fierce Indians, he runs away immediately (15).

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15. The Indians of the Caburi region, to whom are attributed episodes of murder, never assault the seringueiros /rubber workers/ when there is a large clearing around the latters' hut or when they realize that there are many men inside. Among the Pirá-tapuia of Teresita (Colombia, river Papurí) there has been preserved a tradition about some Béxkhana (Baniva) Indians from Venezuela, who invaded as far as the Papurí and in the middle of the night killed many in the malocas. Sometimes alarming reports of new invasions comes through, and the Pirá-tapúia flee from their villages. About 12 or 15 years ago, in the povoado of Olinda (Colombian bank of the river Papurí), similar reports (which are called marandúa in the lingua geral; cf. Stradelli-Dictionary, note on "induiaméne") arose, and the Indians abandoned their houses for three months and devoted themselves to preparing trenches and traps. In order to stop these marandúas the Missionary Pe. Afonso Kuipers came to promise gifts for anyone who brought

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/footnote 15 cont./ him one of these Béxkana /sic/ dead or alive. Some came to affirm that they had indeed seen them, one would go so far as to say that he had killed several of them, but he could not have any corpse, because their companions took their dead...

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His fear of poisonings or spells (dohasé) and of the spirits (wãx'tỹá) is especially great. Out of fear of these, for any reason, he will go at night into the forest.

12) Carelessness.

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Perhaps the relative ease with which they get or manufacture whatever they need makes them careless of things and tools, especially those of the civilized, letting them become damaged or lost, without paying any attention to their value or necessity. Many times the traveler must draw the attention of the Indian in order for him not to lose, break, or render useless an implement. There is, however, one thing which they are tenderly zealous about: the ornaments for the dances, kept in a case ad hoc, in a safe place. Since they consider clothing and other attire an ornament, they ordinarily take good care of them. And one notices some carelessness only in those who can easily get other clothes from the civilized.

13) Profit and gain.

Some of his faults attract the attention of the civilized. He is extraordinarily selfish (16).

16. Even in the service of God they want to know whether he will give them gifts, if he will give feasts, ribbons, and garments. A little girl once asked the Directress if there are fish in heaven. Taken by surprise, the Directress said no. The child added at once: "Then I don't want to go there."

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/footnote 24 cont./ Educadoras /Educators/. Nevertheless, it was the mother herself who had hidden the daughters in the forest, as was found out later through witnesses of the act.

In a perfect manner they will feign illness or indigence, they will feign ignorance of an order or a prohibition, loss of memory or an oversight. Planning a deed which they consider bad (for example, three or four Indians organizing an attack with the purpose of stealing, or in Indian file to spy on the white through a crack, etc.), they do not let any anxiety show. Even when they are surprised, they are not disconcerted. They simply separate, as though nothing had happened. Almost always a hearty laugh will come to terminate the disrupted attempt.

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Furthermore they are capable of showing emotions that they do not feel. A typical example is the funeral weeping (with tears, screams, exclamations), performed with moving perfection, returning immediately afterwards to the same gay conversation of minutes before, intermixed with immodest laughs; while others, in turn, recite /156/ their part, surrendering to crying, only to turn back minutes later to their habitual gaiety. Perhaps they could be used as theatrical actors.

17) Sentimental life: love, friendship, gratitude.

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Their sentimental life does not seem very intense. One never observes displays very ardent with feeling (25).

25. The meeting between parents and children or between spouses, after months or perhaps years of separation, is always invested with the coolness of any meeting, without looking at each other, with those conventional expressions that we have indicated (cf. formalism below). The Missionary Pe. Antônio Giacone was able to observe this very curious episode: the husband had been absent for almost two years in order

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/footnote 25 cont./ to work with the whites of the lower Rio Negro, without having sent any news. Upon returning, the meeting with his wife took place with the customary indifference on the bank of the river as he disembarked from the canoe. Inside the hut, however, after having presented him with the quinhapira /a fish dish/ and the beijú /manioc bread/, the wife, squatting beside the husband, opened up with these complaints: -- "O father of my children (yõ-põra-kõ), you have finally arrived. You were gone with the white very far away, very far away, and the mother of your children remained here alone, without having fish for the children, without being able to make a new clearing, abandoned, without clothes... Oh! How sad it is to live like this! How sad it is! (Os Tucanos /The Tucano/, pp. 72-3).

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Although he laughs easily, he always receives the great joys or tragedies with a certain indifference. They do not know the kiss (26)

26. It also seems that words for kiss and embrace do not exist in the Tukano language. The term mĩ'mĩ, which Pe. Antônio Giacone records in his vocabulary as corresponding to kiss, actually means to suck. As a matter of fact, in the early days when they were taught to kiss some object, they sucked it, even when it was a matter of the priest's hand at a liturgical function.

or the embrace as a display of affection between parents and children or other relatives.

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152 The Indian lacks some of the more delicate feelings, such as that of compassion. He will not only mistreat an animal, laughing at its painful contortions, but even watch with indifference another person's suffering, even if it is his brother, father, or mother (cf. VII - 4, g (1)).

593 There is no doubt about the existence in the parents, particularly in the mother, of love for their offspring, especially when still in the first childhood. Even then it is a love more effective than affective, diligently learning about the children's health, for whom they procure remedies during illnesses and food. When it is a matter of children already grown, the esteem is contaminated by interest in the services they receive from them. And the grief that they express when the children are absent or die is because they no longer have anyone to bring them fish or cultivate the clearing.

847 Attenuating this presumption in favor of mother love is the use of infanticide, and many times it is the mother herself who wants /157/ and executes it. Moreover, cases in which the mother abandons the children, even though newborn, are known.

593 In the children the correlative feeling is counterbalanced,
888 or perhaps exceeded, by their selfishness. When the parents become old, they easily abandon them, without providing clothing for them any longer, or even giving them medicine, food, or water (27).

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27. Pe. João Marchesi bears witness, with the authority of one who knows the totality of the natives, among whom he has lived for 35 years, and who, because of his heroic charity, cover for all the sacrifices, merited it when General Alexandrino Ferreira da Cunha called him "the Anchieta of the Amazon": -- "Among the elements of the same tribe, who consider themselves brothers, there is a certain outward cordiality and consideration toward someone else's suffering, but neither generosity nor a spontaneous

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/footnote 40 cont./ cigarette smoke over the several parts of the body. It seems to be a common custom when the woman is lying in the hammock to rest during the day.

Long before daybreak, from three or four o'clock in the morning, laughs can be heard in the maloca, and until ten or eleven at night. They are a happy race; in their /164/ maloca one can hear much laughter and almost no crying. The children themselves [797] cry less than their little brothers of civilization (41):

41. In the children taken into the Mission boarding schools, and even in the small children who are sons and daughters of alumni and raised in the shadow of the Missions, one observes with more frequency and for a longer time habitual crying and shrieking.

crying that lasts a few moments.

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23) Stoicism.

The Indian is an absolutely perfect type of the stoic and greatly surpasses the ancient Greek philosophers. Man of the present, the future does not worry him. He does not save for tomorrow; he trusts that tomorrow nature will be as favorable to him or more so than today, and he will also work tomorrow. In privation he knows how to suffer hunger with serene tranquility. He does not even think about future pain. The secret of his tranquility and constant good humor rests on this state of mind. As for the rest, he easily endures suffering; he will not moan, however intense his pains may be (42).

42. During our frequent visits to the malocas and to the native povoados, many times, with our admiration, we have found individuals, not only adults, but also children, enduring

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/footnote 42 cont./ great pain without a tear or a groan. On the other hand, when under the care of the civilized, for example, when hospitalized, they readily burst out in shrieks and groans that even seem exaggerated. We are prevented from presenting an explanation for similar facts, although we have in vain asked for one from the natives themselves on several occasions.

758 761 [755] [797]

During illnesses, he will lie in the hammock and wait for nature to react to the prompting of the rites of the pajé. If the latter says that the sick man is going to die, he will await death calmly, without cries or shrieks. The relatives will not give him medicine, and many times not even food or drink (43).

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43. And have you given mingau /a paste made with manioc flour/ to the sick man -- asked the Missionary to those of a maloca where he had found a very sick old man lying in a hammock. -- "What for?" objected the Indians, "he is going to die anyway." In May of 1954, a young wife gravely ill and given up by the pajé, Adelia Abreu by name, of the Tukano tribe, was found in Pari-cachoeira. She did not accept the medicines or threw them away, pretending to take them. She generally refused food. If by chance she showed any disposition to accept it, her mother whispered that she should not take it, because the pajé had said that she was going to die. With some difficulty they transported her to the hospital. The Irmã Enfermeira /Sister in charge of the sick/ managed to overcome the young woman's resistance, and the latter decided to take the medicines and the food, and a hopeful improvement was

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/footnote 43 cont./ noticed immediately. The sick woman's mother, upon learning this, ran to the hospital, in order to stop it. To anyone who argued with her because she acted so, the mother answered: -- "The paje said that she is to die; if she gets well in the hospital, the paje is going to be furious with me." It is true that as soon as the woman felt better she ran away from the /this footnote is continued on the next page in the original source/ hospital. From the delivery, which soon followed, she had a very weak child that died almost immediately. The young mother, however, became strong and is still enjoying good health (in September of 1956).

• 152 The /165/ patient will not ask for it or will even refuse to take it if someone presents it to him. His life has been full of fights and deprivations endured with the most inalterable calm, he was never defeated by despair, he always appears strong, even before the imminence of death (cf. VII - 2, e (1)).

24) Formality.

The Uaupesino native is a singularly formal type. It is precisely this rigorous formality, touching almost every activity of the individual, that crushes the individual, the personal in the Indian. About these, as about the Mongols, those who do not have very prolonged and immediate contact with them say that they all look alike, because it is difficult to distinguish them by physiognomic features. In reality, they are more alike in behavior than in the face. The Indians seem to us to have been made in series, if we consider them in their way of acting. Education, which subministers to them the congenital tendency to imitate, and the subjection to the customs and traditions are so absorptive that it almost makes the individualizing traits in them disappear. And this uniformity is still more impressive because it culturally

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152 leveled out nations distinct and quite different in somatic traits, in bio-ethnic origin, and in speech, and it seems to have managed to mold all the components of the tribes according to a single model. For this reason we affirm that, even in the way of laughing and gesticulating, the different tribes of the Uaupés are similar, and for this same reason, the vast Uaupésina region must be considered as a single cultural area.

Here are some indications of the native formality of the Uaupés.

At the meetings of relatives, indeed, as we have already pointed out, even at the meetings of spouses or between parents and children after a long separation, there are no displays of jubilation.

484 Trips for visits are frequent among them; psychological necessity because they live in small groups? Or reminiscence of an ancestral nomadism?

576 The official receptions at the great feasts or possible ones at some meeting are always invested with a strange and indispensable formality.

574 When during his frequent pleasure trips he decides to stop at
576 some maloca or povoado, he leaves his canoe at the landing
521 place and goes up. If /166/ there are several, they will do it
*[192] in Indian file, that is, one after the other, observing an order in which the most dignified goes in front. He will absolutely not enter, without saying at the door: "nẽ! maxsã nĩti? Hello, are there people there?" He will say this even when he sees that there are people. Then the head of the house, or the most important person there, will come to receive him, and they touch
*[192] each other lightly with their right hands. Standing up, facing each other, without looking at each other, staring at the ground or at a corner, the one from the house will ask: -- "You have arrived? extatí mãã?" -- "I have arrived, extápõ." Or: -- "Has your canoe arrived?" The other will answer: -- "It arrived." They will spend a few seconds in silence, then he will continue: -- "Ah! You have arrived?" -- "Yes, I have arrived." After a short pause he will perhaps insist: "Ah! Well! You have

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

could be struck he had bolted and had to be literally dragged back. The first blow reduced him to such a state of trembling and hysterical sobbing that I thought he would collapse. He could not swallow the chicha. The men paid no attention to the boy's terror and when he returned finally to the bench, still sobbing, his companions ignored him.[6] The first boy was by this time enjoying himself immensely.

The third initiate was the son of the headman, a boy who was the leader of his play pack. This lad strode confidently forward and raised his arms above his head without command. He faced his age mates, smiled at them, and took the blows without flinching. The next boy faced the ordeal with equal composure. The men waited for the orphan boy to return. When he did not they sent the youngsters to bring him, but they returned very quickly to say that he had run away.

There now remained two very young boys to be whipped. These were treated in a sense as junior initiates, old enough to know the secrets of the *Bekûpwãnwa* but too tender to be whipped very hard. The senior initiator who had begun to whip with *Bwü* was said to have a very hard blow, because of having absorbed the strength of *Bwü* in his arm. He therefore turned the whipping over to his younger brother, who used *Onpwénda*. This man, who was unmarried and therefore closer in spirit to the age group being initiated, assumed a jesting manner. He dragged a little boy forcefully to the center but in a playful manner. He measured his blow carefully, heavy enough for the child to know he had been through the ordeal but without raising a welt. The two blows were spaced farther away from the genital region because the children were too young to receive sexual power from the ancestors yet. The gentle blows meant that growth would still be gradual. At puberty, I was told, a boy receives the full hard blows of *Bwü*. However, since some precocity is welcomed, the full blows, as on this occasion, may precede puberty by some years.

After all the youngsters had been whipped and were seated together on the guest bench drinking chicha, the ancestors, who had been dancing inside the house, now danced about them several times in a close circle, finally leaving in single file through the door. They circled the house on the outside and returned to the front plaza. When they stopped playing, the youngsters rose from their bench and went outside to watch as the men hid the horns in a clump of bushes nearby. Then all cut switches of leaves and ran through the

[6] It is hardly a disgrace for a young boy to weep. When young adults, young married men, are injured in a drunken brawl, they will also weep freely.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

574 of drinking parties that drew guests from every sib. For the 614 *Bahúkiwa* this was a considerable social triumph since, being rela- 554 tively low-ranking, they would ordinarily have had more modest social ambitions. Eventually this activity tapered off, and by the time I left the drinking parties had become very small and subdued.

574 Social rivalry is only an undercurrent of the drinking party, for 571 nothing is more reprehensible than open boasting. A sib must also 614 be careful not to overdo, for then people will regard it as too pre- [578] sumptuous and will not attend. At the conclusion of the most successful of the parties given by the *Bahúkiwa*, when the headman was beaming at the sight of the immense and disorderly throng drinking and dancing in his still-uncompleted house, the guests were already saying that he was overdoing matters. Some told me that they suspected the headman of wanting to become leader over the river. The ● [152] anxiety of the host as to whether his guests will come is matched by that of the sib that fears it may be ignored when the invitations go [578] out. The normal expectation is that all will be invited and that all will come. At the same time, the drinking party is thought of as a display of friendship and trust, so that if there is any cause for rancor between sibs they will not attend one another's parties. Thus, when sibs that have been invited do not attend and sibs that should be are not invited, speculation is provoked as to why. Some speculation can take an angry and morbid turn.

574 In its predominantly positive aspects the *unkúndye* has a tonic 614 effect upon the life of almost the entire river. It is particularly bracing to the host sib. An intersib drinking party is given both in the name of the sib and in the names of individual sponsors. The instigator and chief sponsor of a party is, of course, the headman. He will invite cosponsors, usually but not exclusively the male heads of the individual households, so that he can count on the full cooperation of all. The week or so of active preparations demanded by a good-sized *unkúndye* is, in spite of heavy and often round-the-clock labor, a very happy time. The Cubeo regard collective effort that is carried out in good spirits as a great happiness. The preparations for 574 the *unkúndye* mark one of the very few occasions when men, women, 462 and children are all working together. Males normally avoid contact 252 with manioc that is being prepared as food. But they do handle many 522 stages of manioc being prepared as chicha. Even so, to handle manioc in any form a male must adopt an appropriate attitude of levity; it should appear that what he is doing is a game. The women thus are surrounded by rollicking men and are readily infected by their gay mood.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

765 182 614 [615] ing the early stages. In the later stages, after the drink, the narcotics, and the general excitement have taken effect, the sib units disintegrate, so to speak, and the entire gathering becomes one generalized melee of phratry mates. The Cubeo do not call attention to the symbolic significance of the merger of sib identities; but that a mixing of the sibs is a desired result seems evident enough to an observer. For as long as the sibs maintain their separateness the mood of the *óyne* is solemn and decorous. The point of mixing is also the point 765 614 532 of desired disorder. As a unit each guest sib is responsible for preparing a number of masks (as well as other ceremonial objects) and for representing them in song and dance. To my knowledge a sib has no fixed prerogative to a particular mask or group of masks. It is [203] free to make any it chooses. Presumably there are preferences, although when the host issues the invitations to the *óyne*, he or his messenger negotiates the masks that each sib is to prepare. If the purpose of the negotiation is to ensure that all the mask beings will [533] be represented, that purpose is not always fulfilled. However, if a [535] mask is not present, the spirit being it represents can still be enacted [776] by the appropriate song and dance, for while the Cubeo do believe that a mask has a particular character they are not dogmatic about it. Masks and spirit beings are interchangeable.

765 535 152 The masked dances follow neither a precisely fixed sequence nor a precisely patterned ensemble, although they do follow a general order that is familiar to all. Since the principal sequence is one of mounting emotional intensity, it follows a natural course as the ceremony proceeds. The dance groups respond to one another. An ensemble is formed more or less spontaneously as one group of dancers stimulates others to join it. In the same way, the emotional level set by one group of dancers influences all others who follow.

MYTHOLOGICAL BASIS OF THE ÓYNE

765 539 The Cubeo tradition of the *óyne* is as follows. There was a time when people did not die and there were then very many people. One morning a boy followed his sister into her manioc garden and copulated with her. In the afternoon the girl returned home and told what her brother had done. The people beat the boy and drove him out. He wandered about in the forest for three months feeling ashamed. He could find nothing to eat and so he returned home very thin. He entered the maloca and, speaking to no one, lay down in his hammock and died. His own people did not mourn him but said,

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

then unwinding it. They repeat this over and over, joining and parting. Watching this, the women regain their composure.

When the Spiders leave, the wives of the mourning sib are led into the men's side. Here, in pitch blackness, they sit in a circle around the ceremonial regalia of the deceased and weep. The men are no longer in masks; the masks are on poles and shield the women from the *Xudjiko* horns, whose low, mournful notes, that sound like a bull-roarer, accompany the weeping.

This most solemn interlude is followed by an entrance of all the men. Previously the masks had danced only with their own kind. After midnight all the masks form one line. Each man carries a lighted taper. They circle the house several times, singing the same song. They re-enter by the front door and pass immediately through the slit to the women's side, still bearing their flaming torches. A number of the dancers suddenly move forward, and seizing the chief female mourner by the hair, arms, and legs, drag her violently across the floor from side to side. They do the same to other female mourners but with less violence. The themes of sexuality and of hostility are intertwined in the *óyne* the way they are in daily life. Sex is always associated with the out-group. The parallel seems very clear between the ritual of "marriage by capture" and the ritualization of sex and aggressiveness in the *óyne*.

From this moment the dancers are constantly among the women. Throughout the entire second day, dancers move in and out – one group leaving as another enters. Masked dancers fall upon the women, roll over them on the ground, or jostle them. The men say, "We are looking for *Mîavi* [Eagle]." The jostling, which seemingly excites the women, is, however, largely formalized. No dancer touches a woman with his hands, and he makes the jostling appear to be accidental. The young boys, however, who are sexually aroused by this play, take advantage of the confusion and of the women's excitement to fall among them and to clutch at their breasts and thighs.

The third day begins with a series of comic enactments for the benefit of the women. In one, the *Abúhuwa* carry a basket of bark-cloth balls called *wakúiu*, which they throw to one another, among the women, and then dive after. This violent buffoonery is counterpointed by a solemn dance of men, not in masks, who hold a long pole before them and move down the corridor in a slow tread singing the mournful refrain *kamiré, kamiré*. These dancers leave, and another *Abúhukũ* comes forward. He carries a bark-cloth coconut (*dudúki*). He pantomimes futile efforts to break it, studying it closely and tapping it against his head. He throws it on the ground among

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

765 536 the women and dives clumsily after it, rolling among the women and over them. He recovers it and tries to crack it in his mouth, but of course he is wearing a mask, and finally he examines it with a marvelously executed air of puzzlement and dejection. The women have been so dazed by now that the comic virtuosity of this "clown" does [152] not draw the expected laughs. The *Abúhukũ* leaves and there is a respite. The women stir about and look after their children, and it seems as though the emotional gradient, having been broken in its upward ascent, has dropped to the most ordinary level.

765 831 786 525 But this quiet interlude is short. At midmorning all the masked dancers storm noisily among the women in a dance called the *hwananiwa* (wild peccary). They throw themselves upon the women, forcing them to the ground and to the copulatory position. Three or four men cover a woman. The dancers rise again to dance in sheer frenzy, careening about the room, shrieking and falling again upon another woman. But even though their excitement seems more feverish than ever, the men still do not lay a hand upon a woman. They choose for their attentions only the older women. The [887] older women among the Cubeo are licentious, and they behave at this time as though they have become sexually aroused. They laugh and shriek and reach for a man's thighs. The daughters observe this spectacle of their mother's sexual excitement with evident dismay and great interest. The mothers shrilly command their daughters to run away and so escape sexual molestation. At the command to run they begin to leave, but they come back to watch. Again, the very young [152] boys who share this masculine license are carried away by sexual excitation and lustfully attack the women, the wives of their phratry mates. The women "fight them off" with the standard courting resistance and succeed in inflaming them all the more. Not all the masked dancers join this revelry in the same spirit. Some men, the older ones in particular, are restrained, treating the dance symbolically, and some are simply shy and only brush lightly against the women. The point of view is that of symbolic frenzy rather than of sheer unrestraint. The mastery of this mood is surely a difficult one, because the women, who are a laity, are under no compulsion to discipline their feelings. This is presumably the Cubeo ceremonial conception – pitting masculine symbolically controlled behavior against the spontaneous emotionality of the women. This interplay between emotional form and substance, so to speak, adds spontaneity and emotional spice to the ceremony but always within the framework of form. That the youngsters should succumb to simple lust in this licentious dance is, to be sure, a spontaneous consequence of the

765 182 152 831 786 535

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

ceremony. But their lust and that of the women is what really provides the desired emotional level for this stage of the ceremony.

The *hwananiwa* is really a precopulatory performance. It is followed by another comic interlude in which the *Abúhuwa* return with their repertoire of cracking a nut, killing an alligator (cayman), and killing a jaguar. The alligator performance is a great success. The animal, which is a symbol of masculine sexual lust (in the legends it copulates with the wife of *Kúwai* and continues to do so even while she is devouring its abdomen), is made of coarse brown bark cloth. This bark cloth itself has an obscene significance for the Cubeo and is associated with violence and lack of control. The brown bark cloth goes with the Jaguar and the *Abúhuwa* and with all the objects used by the *Abúhuwa*. It represents the power of beasts. In the phallic dance the huge penises are also made of brown bark cloth.

The *Abúhuwa* and their helpers come in from the men's side, carrying this bark-cloth alligator, and say, "We have killed our alligator." They proceed to cook it in a hilarious demonstration of ineptitude. The women, who are now at a high pitch of excitement, shriek with glee at the antics and the men are stimulated by their appreciation. They light a fire under the pot with brown bark cloth, sending a choking wave of acrid smoke into the house. They bustle about the pot in a crowd, cutting up bits of the "meat" and throwing it into the pot. One performer almost falls into the pot in his zeal. Another tries to set fire to the "meat" in the pot. They stir and smell and taste, mimicking the woman as cook. Then they pull out small bits, and putting a piece daintily on a leaf, pass it to the women. The women promptly throw the pieces at the *Abúhuwa* – the courtship gesture of the woman throwing food at the man.

The interlude of cooking the alligator and feeding it to the women strikes a new note in the sexual sequence. This is a domestic scene. Men feed only the wives of the house. By throwing the "meat" at the men the women are responding to sexual excitement in the uncontrolled sense. By killing their alligator, cooking it, and acting inept the men are symbolically subduing uncontrolled sexuality. The men are actually acting out a feminine role, for it is women who cook meat in a pot. This reversal of sex role is a humorous incident and it also strikes a domestic note.

The men reinforce this domestic mood in a series of portrayals representing hunting, killing, and eating. Each sequence becomes less humorous. The men bring in a brown bark-cloth representation of a jaguar slung on a pole. They sing the jaguar song. They cook the jaguar and eat it, passing out the "meat" to the women, who,

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

an older woman is not regarded quite as seriously as is the adultery of a young wife.

THE MEN'S SIDE

In the interaction between men and women we have seen the ritualization of sexual passion as a principal theme. In the events that are localized on the men's side of the house we see as a principal theme the ritualization of another range of emotion, the masculine emotions of grief and anger as well as a symbolic display of masculine sentiments of sib and phratric unity.

The *dyne* begins as an intrasib affair, and its first ritual acts are those of arrival: of the masked dancers, the beings, and the "grandmother," *Xudjiko* and her consort.

On the evening before the guests come, the men of the sib prepare the masks. The masks are mounted on poles before the house and are decorated with macaw and other feathers. Among the *Hehénewa* the men had hung the ears of the masks with the metal cylinders of cigarette lighters bought in trade for the occasion. The cylinders reminded them of *kenádox*, the quartz cylinder pendants. Decoration of the masks is timed to finish at sunset, not earlier, not later. On this night only the major masks are represented, the rest are brought by guests. The masks are arranged in pairs of the same kind, except for Aracú and Sloth, who go together. The Indians assured me that the pairing is not sexual; both are male, they said.

As darkness falls the men put on their masks and form up in pairs in a line, the Butterflies in the lead, followed by the Dung beetles, the Jaguars, and the Aracú-Sloth pair. They dance around the plaza in a circle, each singing its appropriate song but all using the same dance step—a simple one-step accenting the right foot, that bears ankle rattles. When they complete one circle, the Butterflies break away and, now in their proper dance step, approach the doorway of the house, strike the side wall violently with their rattles to announce their presence, and move back to continue dancing and singing as a pair on the plaza. Each pair, in turn, does the same, and there follows an interval in which the paired dancers move about the plaza unmindful of the others.

The first blow against the doorway by the Butterflies is a signal for the women behind their partition to begin wailing, and to continue to wail as long as they hear the dancers singing on the outside. This is an interval of some 15 minutes. Again the Butterflies strike the doorway violently. This time they run swiftly through the door-

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
Cubeo

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574 violent counterclockwise motion for which the symbol is the loud
[535] whistle.

On the women's side a parallel form of greeting, but with a minimum of ritual, is going on at the same time. The greetings among the women are, in many respects, a counterpoint to the greetings among the men. I have already mentioned how the women are made to tumble into the house so that their entrance is as ludicrous as the entrance of the men is somber. However, having picked herself up and having straightened out her belongings, each woman is greeted
[561] in a file by the host women. Like the men, the women are grouped by
765 maloca and in order of their husbands' age seniority. Having been
574 greeted with the conventional handshake, the group of hostesses and
152 the group of guests face each other and shout angrily at one another;
[576] these shouts are not accusations or recriminations, but expressions of anger at the enemy who has killed the deceased. Two women who have been facing one another in postures of anger suddenly fall to a squatting position, each with an arm around the other's shoulder, drop their heads, and weep. Women who are nursing babies seem

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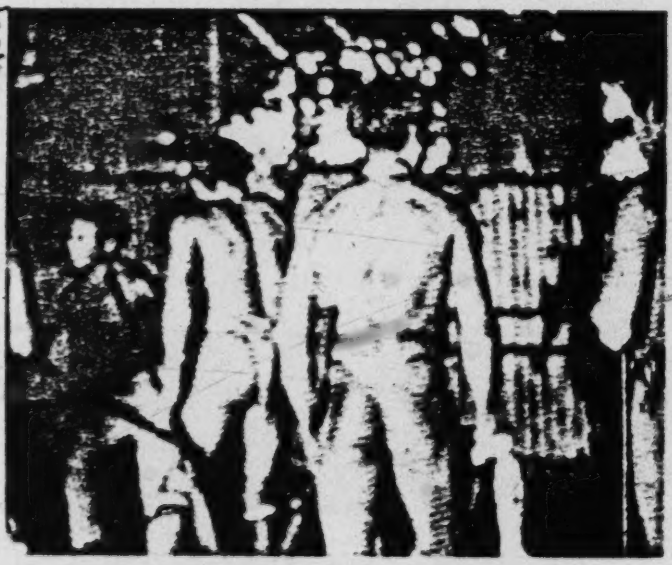

Fig. 12. Angry declamation at mourning ceremony.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

able to carry through what are abrupt and violent gestures of mourning without disturbing the infant's feeding. In the midst of what seems to be an uncontrolled paroxysm of grief the mother adjusts her infant to a more comfortable position. The infants seem undisturbed. The women are wandering mourners, seeking out new partners with whom they exchange shouts until, with their voices hoarse and cracked, they crouch down together and weep.

FORMAL RITUALISTIC ELEMENTS

The dramatization of emotion is, I believe, the central theme of the *óyne*, as it is, indeed, the central theme of all Cubeo ceremonials. In the *óyne*, the dramatization of emotion is conducted most directly in the sexual interplay between men and women and in the variety of enactments, as in a pageant, of scenes of emotional significance. Dramatization is never the most direct evocation of emotion; it occurs only in the *óyne*, which of all Cubeo ceremonials demands the fullest emotional orchestration. In other ceremonies emotionality is either generalized, in the sense that one acquires a special lift from drink, narcotics, and dance, or else the emotional range is more limited, as in the ancestral cult initiation. The *óyne* provides for many modes of emotional stimulation. A secondary mode is physiological stimulation, which relies upon chicha, coca, tobacco, and *mihi*. On physiological stimulation I have only to add the note that in the *óyne* indulgence is greater and the state of frenzied excitement is sought quickly.

Chicha consumption at the *óyne* is prodigious. Months of labor go to the preparation of manioc mash, which is then allowed to ferment fully in combination with sugar cane extract. Men eat little or nothing during the three days of the *óyne*. They are nourished on chicha and blunt their hunger and fatigue with coca. The *Hehénewa* also bought *aguardiente* for guests who could not get drunk on chicha quickly enough.

The traditional Cubeo attitude toward drink and intoxication is religious, not secular. They do not drink for mere pleasure or to overcome anxiety. Secular drinking is for them distasteful, and it is rare to see an Indian drunk except at a ceremony. In the white settlement of Mitú it is the white man who is drunk and the sober Indian who watches him with amazement. Intoxication is a sacred state. In the *unkúndye*, drinking leads from passivity to quarreling. In the *óyne* the emotions unleashed by intoxication are channeled more directly.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

765 273 152 Drinking at the *öyne* is disciplined and follows the emotional gradient of the ceremony. On the first day, which is intramural, the mood is somber and little chicha is taken. On the second day, when guests arrive and the mood is anger-grief, the drinking is still slow. [574] Guests receive the welcome offering of chicha after their third entrance into the maloca and thereafter they drink during all intervals between dances. Formal drinking begins two hours before sundown. The moment is signaled when the hosts brings in *mihí*, the symbol of intoxication. Only the older men take the potion. Thereafter all drinkers are free to grow excited. The elders remain restrained, however, since it is their role to license the excitement of others. They describe their own intoxication as an inner state. They feel a change in mood, they see color visions, but they do not overstep to overt excitement. That is the role assigned to the younger men.

765 273 276 152 562 The rate of drinking and the shift in mood gains momentum in the course of the interplay with the women. Women drink as much as men, but do not take *mihí* and do not get drunk. Their excitement is imparted to them by the men. Thus, the men drink to initiate excitement; the women drink so that they may react. When the men are not among them the women sit passively among their young, the dogs, and their household goods.

765 276 [778] *Mihí* has magical power which the bearers portray dramatically. They pretend to stagger under its weight because *mihí* has power to fell a man. The people I asked did not know, however, why the bearer of *mihí* pranced with his torso bent forward and his knees kicked up high. The bearers whisper *he he he* and then whistle. These are the sounds of spirits and they are the same as the sounds made by the guests when they circle the ceremonial remains of the deceased. A bundle of *mihí* vines is laid with the ceremonial remains during this dance. From a roof beam at the exact center of the house, where it overlooks equally the male half and the female half, hangs a vulture figure. The body is an ear of corn, the head is carved of wood, and the spreading wings and tail feathers are made of old basket fragments. The bird hangs like a mobile. It is said to be "drunk" on *mihí*, and it presides over the *öyne* to give the proper spirit of intoxication. The vulture of intoxication is the patron, so to speak, of the *öyne*.[9] Mobiles of other birds are also hung about the house, as are painted images of fish. I did not learn the significance of these.

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[9] The vulture is thought of here not so much in the sense of its being a carrion eater, but for its quality of soaring. Compare *kawi* (vulture) with *kawãno* (kite).

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

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The first phase of the *óyne* concludes on the morning of the fourth 574
day. Despite the drinking and the exhaustion of frenzied dancing 576
the departures are as formal as the arrivals. The hosts form their line at the doorway and the guests pass along, exchanging final expressions of grief. Men embrace one another and weep. Women weep [152] •
once more with women. Before he leaves the house, each man presents the host with the masks he has brought, including all its ornaments. Among the *Hehénewa* the men mimicked the lamentations of the guests after the last one had left, and all laughed.

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One month later a concluding and simpler ceremony is held. On [535]
the first evening the masks dance again and the *Xudjíko* is sounded. [534]
At dawn the masks and their ornaments, as well as all the ceremonial paraphernalia made specifically for the *óyne* including the trumpets, are burned in a great fire on the front plaza. Not all the masks are destroyed, because the children are privileged to reclaim any they wish from the flames. The burning puts an end to the jurisdiction over the house of the spirit representations and officially concludes the mourning.

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That evening the final dance is held. The house has now been re- 535
stored to a normal ceremonial state, and the dances of this evening include men and women. They dance the ordinary dances of the drinking parties and conclude with a great circle dance within the house that includes all men, women, and youngsters. This dance is known as *kompaindũwũ* (going home). The dance forms on the plaza and circles about a fire in the center of the house, moving clockwise and then reversing. The men are fully ornamented and carry stamping tubes; a woman dances between two men. They sing a refrain, [533]
kenadjú marié kenadjú pimári. Periodically a woman dancer screams
765
loudly in a high-pitched voice, breaking in upon the somber melody. 535
As this dance continues through the night, couples break away and 786
leave for the brush behind the house. They copulate, return to the [531]
dance, and seek new sexual partners. At this point the dance has become chaotic. No overt sexuality, however, occurs within the house. These events conclude the social aspects of the *óyne*, and the 765
following morning, after the guests have begun to depart, is devoted 775
to dealing with the spirits of the dead. There are two events, the first 266
of which I was regrettably barred from observing. This may have 114
been the endocannibalism that Wallace reported in 1853 [10] and that

[10] "The Tarianas and Tucanos and some other tribes, about a month after the 171
funeral, disenter the corpse, which is then much decomposed, and put it in a 765
great pan, or oven, over the fire, till all the volatile parts are driven off with a most 184
horrible odor, leaving only a black carbonaceous mass, which is pounded into a 266

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

used by the Cubeo for that purpose. It is a ceremonial pennant and it accompanies the dead as a walking stick in the afterlife. Dancing staffs are hollowed cylinders that are stamped on the ground to produce a booming sound and are known as the "good sticks." They have a beneficent effect upon a dance, but whether by magic or by association is not clear. The elaborate coronets of feathers (*mápena*) are apparently sacred. They are handled with great care and kept in a special box. While a woman will touch the *mápena* she will not actually handle them. I did not, however, learn the Cubeo theory of their sacredness. Musical instruments may be regarded as quasi-sacred because they invoke birds and insects but are subject to no taboos (except for the ancestral flutes and trumpets). Flageolets embody the butterfly (*tatárako*). They are played by sounding *ta tara ta tara*, the sound, the Cubeo say, of the butterfly. The large eight-reed Panpipe is *kawá* – the vulture whose hovering form the Cubeo visualize as overhanging the mourning ceremony. Woven ligatures (*ñiknáwa*) worn by men below the knee and daubed with a salmon-pink pigment have several magical effects.[6] Worn at drinking parties they both hasten intoxication and promote long life. They flesh out the calf – a symbol of growth and for the Cubeo aesthetically pleasing.

The association between intoxication and long life as expressed in the ligature seems more than casual. For the Cubeo, intensity of feeling is the goal of ceremonial life. Excitement is one form of the sacred for the Cubeo; perhaps it is the most important expression of sacredness they know. This is borne out by the prominence of excitants in Cubeo religion. Tobacco, coca, *mihí*, chicha, capsicum peppers, all have sacred value for the Cubeo. The potency attributed to an excited state cannot be said to be magical nor can it be attributed to spirits. They have a bird as the spirit of intoxication but this bird does not cause intoxication – it presides over it. The religious significance of intensification of feeling is not an instrumental one in any narrow sense of the word. One can only state this as an impression, since the Cubeo did not put it into words. Intensification of feeling stands for them simply as an assertion of life. That is why, it seems to me, the Cubeo can assert that the salmon-colored ligature is for long life and for drunkenness both.

[6] Women also used to wear these garters in the days before the petticoat became common.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

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621 households, and individuals. Fission is an objective social process, a by-product of Cubeo cultural principles of autonomy and social equality. It is promoted, as well, by another cultural principle that we have not yet discussed. That principle I would describe as a low tolerance for psychic discomfort. That is to say, in the absence of political constraint and of economic necessity the Cubeo find it easier to leave an uncomfortable situation than to endure it.

PERIODICITY

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614 Since the sibs join together on the basis of linkage-autonomy and upon lateral rather than hierarchical lines, some loosening of bonds
(574) would seem to be inevitable. The periodicity in drinking parties is the only measure we have of changes in the strength of attachment of sib bonds. These parties, we have noted, follow a cycle starting from full attendance and a very high state of mutual confidence and ending in a series of parties that are poorly attended and are conducted in an atmosphere that is dismal and heavy with distrust. Eventually confidence is restored and a new cycle begins. The period from high to low runs about one year. Periodicity is not a cultural principle; it is a consequence of several other cultural principles. As already suggested, linkage-autonomy and lateralization play a part in this periodicity because they allow relationships to find a "natural" level. That is to say, there is no formal authority that can step in to restore good relations when the social climate has been poisoned by
(621) drunken quarrels and by accusations of sorcery. Periodicity is perhaps
(615) to be regarded as an incomplete form of fission at the level of the phratry. Since the phratry is a stronger exponent of autonomy than is the sib, it develops only a few of the pressures that might lead to actual fission. As for other principles of Cubeo culture involved in the periodicity of sib bonds, we have already mentioned the low tolerance for psychic discomfort, and have described its relevance to
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•152 fission of the sib. In the context of the drinking party, and indeed in the context of all collective activities, this principle can be stated in still another way: that collectivity demands its appropriate atmosphere of good feeling. We have seen this principle strongly at work in the mourning ceremony, where the atmosphere of grief, grimness, hostility, suspicion, and fear is systematically and ritually transformed to one of excitement and gaiety. We have also observed that
(578) the Cubeo do not harbor grudges for long. When a feeling begins to subside they allow it to subside. When a more neutral atmosphere forms, a new cycle of good feeling can begin.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

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562 side stands for linkage, while the female side in relation to the male side stands for autonomy.

571 The second most important area in which polarity-complementarity can be observed is ritual. There is no need to review the obvi-
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● 152 ous distinctions between sacred and profane in ritual matters. What is of special interest is the Cubeo pattern of setting all ritual within an emotional framework that moves from calm to frenzy, from order to chaos, from sobriety to intoxication, from a slow tempo to an excited tempo. A Dionysian frenzy is without doubt the desired culmination of Cubeo ritual, but the culmination is not the entire ritual. The pattern is that of a traversal of the emotional spectrum. Again it seems possible to relate ritual emotion as an example of polarity-complementarity to the previously described principle of linkage
571 autonomy. The basis for this connection is brought out most clearly
765 in the mourning ceremony. In this most solemn of Cubeo rituals the
614 initial phases express symbolically the social patterns of masculine
152 solidarity, of sibness, and of phratric solidarity. In the course of interaction with what has been described as "female spontaneity," and in the course of the excitement generated by dancing, dramatization, drinking chicha, and taking *mihi*, the clear social pattern of collectivity is broken down and the participants, having lost sib identity so to speak, appear finally in the guise of nonsib or autonomous dancers. In other words, the zone of ritual calm is parallel to the aspect of linkage, and the zone of ritual frenzy is parallel to the aspect of autonomy. A curious feature of this relationship, one that suggests an extension of the pattern, is the Cubeo characterization of the intrasib or domestic mood as calm, that is, based on food, and the intersib
[615] mood as frenzied, that is, based on the drinking parties. The significance of this distinction between intrasib and intersib moods is that,
152 as we have already observed, the appearance of a phratric context
571 stimulates, at the same time, the assertion of autonomy. A parallel
574 pattern appears on those infrequent occasions when an intrasib
614 drinking party is held. Such a drinking party follows a more moder-
273 ate emotional scale, with far less intoxication, but it seems to have a similar result in accenting first the autonomy of the individual household and, finally, through some drunken disorder, the autonomy of the individual.

571 In this connection, it is interesting to consider that the women, who
574 are on the side of the sectional as opposed to the collective, may and
273 indeed do drink, but they, in contrast to the men, are under no
562 obligation to become intoxicated. Masculine intoxication is ritual
152 but feminine intoxication is secular and hence of minor significance.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19

CUBEO

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The relationship between the patterns of calm-frenzy and linkage-autonomy appears also in the juridical area. Here, as we observed, justice is carried out not in an atmosphere of calm deliberation but in an atmosphere of high excitement, as befits a situation in which the collectivity of the sib has been broken both by commission of the crime and by the act of expelling the offender. The juridical is not a ritual area. The example, however, demonstrates the continuity of ritual polarity-complementarity with a more general patterning of mood.

PATTERNING OF MOOD

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The point has been made repeatedly that the Cubeo will undertake no significant action unless the mood is appropriate. The previous example of the juridical process is illustrative. Punishment or vengeance must correspond with appropriate anger. Ritual acts and dances are omitted when the mood is wrong. All collective enterprises of the sib, such as hunting, fishing, foraging, and housebuilding, require a mood of geniality. When such a mood begins to break, a fairly rapid chain reaction ensues. The sense of collectivity weakens and this, in turn, darkens the mood. This cycle of mood periodicity has been discussed in the context of the drinking party. In a different context it applies to other major collective efforts such as housebuilding, which also follows a cyclical rhythm of spurts of work alternating with lulls. The fishing cycle is still another example of Cubeo dependence on mood.

OVER-ALL PATTERN

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Some examples of linkage of smaller patterns have been presented to suggest at least the possibility of describing Cubeo society in some broader and more inclusive terms. The problem, however, is that the concept of pattern is a hypothetical construction based upon calling of attention to analogies or parallelisms. The method of pattern construction is largely intuitive and the demonstration of its validity is largely a matter of presenting a credible argument. Despite these self-evident scientific shortcomings there can be little doubt that the presentation or analysis of a culture without the concept of pattern must involve a serious distortion of reality. The aim of a theoretical construction that would present a culture in terms of over-all pattern is to provide appropriate bases for a more sophisticated culture typology than anthropology presently possesses. Pattern need

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

121 not be accepted only as a statement of uniqueness, although the sci-
571 entific value of a unique configuration is undeniable. Each general cultural pattern may ultimately be unique, but since uniqueness is a relative concept the possibility of some more general typology is a real one. Thus the hypothetical statement of a Cubeo over-all pattern should have more than specific applicability.

571 What kind of model, then, does Cubeo culture follow? Socially
593 the root model is that of the solidarity of brothers. It is around this root concept that the characteristic principles of Cubeo kinship and sib and phratric organization develop. The solidarity-of-brothers concept is, as we have seen, both set off from and bound to all
[428] other relations by the universal human doctrine of order: polarity-complementarity. Since primogeniture, though recognized, is minor, the male sibling solidarity is in effect nonhierarchical; it is basically lateral. And it is this fraternal model, we might say, that gives the
571 strong egalitarian cast to Cubeo society. The ancestral cult, in all its
593 aspects, is the particular Cubeo phrasing of the sacred character of
769 male sibling solidarity. It is not a worship of the past, nor does it
614 single out for special distinction any particular ancestral line except
615 from the standpoint of the phratry. But the phratry, having mainly a ritual rather than a corporate character, has only a limited effect upon the patterning of Cubeo life. The ancestral tradition does differentiate the sibs. The ancestral cult, on the other hand, serves rather to promote the lateral solidarity of the male siblings who are the roots of the sib.

571 The significance of the social pattern based upon the solidarity of
593 the male siblings has been noted by Radcliffe-Brown as characteristic
61 of primitive societies organized in patrilineal lineages. It is indeed a fundamental and elementary social pattern subject to a wide range of variations. In the case of the Cubeo, their entire elaboration of kinship, lineage, sib, and phratry follows very closely the lines of the elementary pattern. If the close approximation of a social structure to an elementary basic pattern may be taken as a mark of simplicity, then on this score Cubeo social structure may be characterized as "simple." It is understood, of course, that male sibling solidarity is only the focal point of a larger social pattern that includes the polarity-complementarity relationships of affinity-consanguinity, and the male-female as well as the near-distant relationship.

571 If Cubeo social structure can be derived from an elementary model,
152 so can its emotional structure, or ethos. The Cubeo ethos seems to be
181 based upon the doctrine of harmonizing each particular mode of emotional expression with an appropriate social activity. Stated

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

generally, this relationship of appropriateness between mood and activity is not novel. It seems, in fact, altogether natural. Cultures, however, as we well know, do not necessarily pattern themselves quite so naturally. Civilizations, in particular, place the emphasis upon the social action and expect the mood to be disciplined or to be subordinated to the social occasion. The Cubeo, on the other hand, expect a rather high degree of emotional spontaneity. In this respect they correspond oddly to the eighteenth-century notions of "natural man." In secular affairs the spontaneity of correspondence between emotion and action is much greater than in ritual. In ritual the effort is made to establish the correspondence between feeling and the concept of the sacred. Ritual in primitive society generally expresses in a symbolic or highly compressed form the fundamental cultural themes of a society. We have repeatedly shown the integration of ritual with social structure. Cubeo ritual, similarly, reveals not only the role of emotionality in Cubeo life but exhibits that spectrum of emotionality that has greatest significance for the Cubeo.[1] It is indeed in ritual, as Ruth Benedict has demonstrated in *Patterns of Culture*, that the ethos of a culture is most vividly displayed. Cubeo ritual, as has been seen, dramatizes the interplay between formal pattern and spontaneity. The most vivid example of this interplay is the interaction between men as sacred and women as a laity during the mourning ceremony. The effect of this interplay is to add significance to the spontaneity of emotion, and at the same time to give emotional zest to the formal ritual pattern. In short, what seems an inescapable conclusion about Cubeo culture is that neither form nor action can be comfortably tolerated unless charged with a proper feeling or emotion.

The relationship between form and emotion and social action and emotion is but one part of the pattern. The pattern also includes the emotional preferences. It is not simply that the Cubeo prefer to run a gamut, since an emotional gamut is a range within a particular plane. In ritual the emotional gamut moves from sobriety and order, as we have already explained, to intoxication and disorder. On a smaller scale, the ritual pattern moves from slow to fast. In the mourning ceremony these related planes of emotional modulation seemed to find their focus in a sexual rhythm, culminating in what is almost literally an orgasmic excitement. From this there may be reason to conclude that it is coitus, a very elementary biological

[1] It is to be understood, of course, that the roles of emotionality in secular life are not the same as they are in the sacred realm. In secular life moderation is more appropriate than excitement or intensity.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
CUBEO

model, that underlies an important aspect of the Cubeo ethos. What is surprising about finding coitus as a model for ritual ethos is not that this obvious pattern has been drawn upon, but that it is not drawn upon more often. Among the Carajá of central Brazil, I am informed, the coital ritual pattern is explicitly recognized, each phase of the dance being named from a phase of sexual intercourse.[2] It is quite possible that I simply failed to discover the same explicit relationship among the Cubeo. The explicitness that I did discover, though, is in their assertion that ritual excitement, whether produced by drugs, alcohol, or the ritualization of sex, is a necessary complement to the ritual magic of the below-the-knee ligature of long life. This identification of emotional intensity with life itself is also an obvious and therefore a simple relationship. In sum, we can say that the main features of Cubeo ethos draw upon very obvious and simple biopsychological models and – this is the significant point – adhere rather closely, almost literally, to them. Since the social pattern also draws upon a very elementary model we must conclude that the sociocultural pattern as a whole is built upon the simplest of social and biopsychological models. Needless to say, even the bare and incomplete account of Cubeo life that has been presented suggests that the elements of over-all pattern described here do not encompass the "totality" of the culture. In all probability, however, no concept of pattern can ever encompass a total social and cultural system. From the point of view of culture theory the question is a different one. The proper question is: Does the theory of pattern provide an adequate approach to an understanding of the culture?

We can attempt to answer this question by applying the concept of pattern that has been presented to an analysis of two fundamental cultural problems: the problem of social homeostasis and the problem of ecological adaptation. Strictly speaking, equilibrium and adaptation are one problem. It is simply that this problem can be approached from two sides.

SOCIAL HOMEOSTASIS

The assumption of social homeostasis is that a cultural system consists of relationships and interactions that are so patterned that their net effect is to perpetuate the system, generation after generation. It is understood, of course, that homeostasis, or equilibrium, is a relative condition only, since no society today is a precise duplicate of

[2] Personal communication from Dr. William Lipkind.

6t Moser and Tayler E,N-5 (1960-1961) 1967 SQ19 Tucano SQ19

4

The Forest Addicts

The Tukano are small: a man rarely exceeds five foot six and the women are often no more than four foot ten inches. To see a cripple or deformed person is unusual. They are healthy and immensely strong. A man wears no more than his loincloth, today cut from a piece of trade cotton but formerly a strip of beaten barkcloth. Around his neck are three or four coils of minute white porcelain beads, which are among the most valued objects of exchange; a tight string of black berries is strung on *cumare* palm fibre above each elbow. The ears are often pierced with a short cane jutting out from the lobe; sometimes a feather is put into the cane, or a flower replaces the cane plug. With their short, cropped hair and well-proportioned bodies they stand out as strong figures, beautifully adapted to the forests in which they live.

Their gait is jerky rather than slow and relaxed, indeed they almost run; whether the Indian is out hunting or carrying heavy loads he always moves in the same way. We could only look on amazed as our fifteen-gallon metal drums were carried for two- or three-hour stretches with no apparent difficulty. They only showed any signs of wilting in strong sunlight; an Indian would rather travel by night than on an open river in the midday sun; his home is in the cool forest or under the dark eaves of the *maloca*. His face painted red with *karayuru*, a bow and a quiver of curare-tipped arrows in his hand, he has little sympathy for strangers and would rather remain undisturbed. It is therefore not surprising that the Indian's face tells you little. When he stares at you with his black eyes, it is as though you were peering into the cold unknown, and there is little warmth in his expression. We very seldom noticed any demonstration of affection among the older people. Husband and wife live together rather as a matter of arrangement than through love, and tenderness was only shown to the younger children. The old people, once unfit to go out hunting or to work in the plantation, may be neglected in times of shortage and even left to die. They are no longer of any use to the society, so it is best they go; for theirs is a harsh world where only the fittest can survive.

Although the Tukano seem outwardly reserved, lacking in affection and often proud, they are invariably very courteous. Their greetings are formal – just as we shake hands they always exchange a lengthy stream of words. It is

551 nowers, but when asking a Tukano his name we would be given a Spanish one or nothing at all. Possibly the reason for this was that by saying his name aloud an Indian might call back the spirit of an ancestor who had the same name, or worse, by telling us he might have given us power to work evil over him. Incidentally they would usually ask ours, which we would give them – to their obvious amusement, possibly owing to the strange sound which they would find almost unpronounceable.

152 752 An Indian will show a stoical indifference to a wound in fighting or an accident while hunting. On one occasion a man was brought to us with his hand full of gunshot. He had been carrying his old carbine through the [123] forest by the muzzle! We spent nearly two hours cleaning the wound and picking out the shot, while he chatted away to his brother seemingly unconcerned. Yet when suffering from a less obvious ailment an Indian is often 753 convinced that someone has worked evil on him. Should death occur, his relations must seek revenge on whoever is responsible. On the occasion of [123] Watsora's death our own position was extremely unsure, particularly when Kuarumey departed on the following morning to visit the shaman.

It seems in retrospect extraordinary that we were ever allowed to con- 756 tinue our journey. For the shaman once consulted has to find a victim on 123 whom he can place the blame for an ailment or death – in this case both, in the same house, the one in which we were guests. What better subject could he have had, the visiting white man, regarded with suspicion by the Indians, and uninvited? Barely two decades earlier the Indians of the Piraparaná showed no compunction in killing *caucheros* who interfered in their lives. Surely their views could not have changed so radically, in so short a time, to make ourselves an exception to the rule.

764 Perhaps the most noticeable thing about Watsora's burial was the speed with which she was buried and the fact that this was done within the *maloca*. [775] This could be accounted for by the fear that the body might be whisked away and eaten – some of these tribes were once cannibals – and then the spirit could never escape to the afterlife. Also, once buried, there was no indication as to where they had placed the body.

614 Like most of the Amazonian tribes the Tukano have no real central authority or clan cohesion. The authority, such as it is, is invested in the heads of families. These composite families seldom number more than twenty to thirty people, usually far less. In the past clans have united to fight a common enemy. At the turn of the century one chieftain south of the Apaporis organized a small army of clans to fight the encroaching white *caucheros* and to kill any Indians found collaborating with them, but this was an exceptional case.

[756] Even the head of the clan or family has only a semblance of authority, though there are exceptions, and often less power than the shaman. This lack of leadership combined with a preference for isolation – which may be